



Artists on Tour

WILD CARROT

Our Roots are Showing! Interactive Performance

*Learning Across the Curriculum
through Songwriting: Workshop*



STUDY GUIDE

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ABOUT THE ARTISTS

PAMELA TEMPLE AND SPENCER FUNK ARE WILD CARROT



Can you play a 1930s standard followed by a traditional tune from the 1800s and then launch into a song written just last week? Pamela Temple and Spencer Funk of the award-winning, Cincinnati-based duo **WILD CARROT** can. Rooted in traditional American music, their repertoire branches in diverse directions: jazz, blues, traditional folk songs, not-so-traditional folk songs, show tunes and originals. They do interesting arrangements with guitar, mandolin, concertina, penny whistle, banjo and mountain dulcimer. **WILD CARROT**'s entertaining, honest and moving performances have something for everyone. Their growing reputation for high musicianship, professionalism, and fun has made them a favorite on the national folk circuit.

AWARDS AND HONORS

Recently chosen as cultural ambassadors to Chile, South America by the US Embassy in Santiago, they were finalists for the prestigious Kerrville New Folk contest, winners of the Walnut Valley New Songs Showcase for Folk, and were named Best Folk Act by the Cincinnati Entertainment Awards. They are on the Ohio Arts Council's Artists on Tour Fee Support Roster and are endorsing artists for John Pearse Strings.

BIO

Both from Cincinnati, Pamela and Spencer are rooted in traditional folk music but branch in diverse directions. With more than 10 years of classical vocal training, Pamela has performed in many venues from coffeehouses to opera houses. Her experience as a Peace Corps volunteer in Costa Rica helped her develop an honest and intelligent songwriting style. Spencer has always been drawn to fingerstyle guitar but has studied and performed many styles including jazz, blues, and classical for more than 30 years. He has been in demand as a sideman over the years and teaches guitar, mandolin, and bass. Pamela and Spencer met back in 1991 at the 30+-year-old Leo Coffeehouse when he was managing the place and she was singing at an open mike. After a few years they decided to join forces and as their musical relationship took root so did their personal relationship and they're still growing. With any luck both will continue long after people stop asking, "Is the name 'wild carrot' a reference to her hair?"

WHAT'S IN A NAME?

So, where did the name "wild carrot" come from? A wild carrot is the same as Queen Anne's lace. **WILD CARROT**'s music has been described as being rooted in the solid earth of tradition, while displaying a delicate intricacy, like the flower of Queen Anne's lace.

IN-SCHOOL PERFORMANCES AND WORKSHOPS

WILD CARROT offers single or multiple performances and/or songwriting workshops in any combination of up to four sessions per day. A morning performance followed by up to three workshops is optimal for connecting with the student body, relating to current standards, and integrating art into the curriculum. Week-long residencies are also available. They have performed and conducted workshops in countless schools around the region as artists for the acclaimed organization, The Muse Machine.

BENEFITS OF MUSIC AND SONGWRITING

There are a variety of benefits that accrue to students in their work with songwriting and music.

Songwriting and music work enables students to:

- Experience and learn about various instruments, their origins, and their roles in American Roots Music (i.e. Guitar, Mandolin, Concertina, Penny Whistle, Mountain Dulcimer, Banjo)
- Learn about the basic origins of different styles of American Roots Music (i.e. Folk, Celtic, Jazz, Old-Time Country, Bluegrass, Singer-Songwriter)
- Learn an appreciation for American Roots Music as a musical art form
- Learn about songwriting and the creative process
- Develop self-awareness, control, and concentration
- Develop the ability to collaborate
- Develop a willingness to risk
- Become active learners
- Describe and explain events, actions, feelings, and abstract concepts
- Apply and expand their knowledge
- Develop empathy
- See things from a variety of perspectives
- Evaluate the strengths and weaknesses of their work
- Reflect on their connections to others who have lived in other times and places
- Explore their voices and express themselves through song
- Experience a new learning tool that could be used throughout their school experience

For teachers, songwriting, and music work can:

- Reinforce and expand learning across the curriculum
- Actively engage students
- Provide a playful, structured, creative learning activity
- Involve students in higher levels of thinking
- Draw on a variety of learning styles
- Be adapted to a range of subject areas
- Require no specialized music or writing training to implement
- Require no specialized materials – just an idea and your voice
- Provide a performance assessment tool

NATIONAL CONTENT STANDARDS

RELATED TO SONGWRITING AND MUSIC

Music and songwriting work also assist teachers in meeting numerous content standards. WILD CARROT'S performance and unique songwriting workshops allow teachers to direct the subject matter, allowing the artists to teach across virtually any national content standard. They, of course, do not cover every content standard with every in-school visit, but in their work to date, performances and songs written with students have covered the following standards and they are expanding with each new song:

MUSIC STANDARDS (K-6)

Content Standard 1: Historical, Cultural and Social Contexts

Content Standard 2: Students sing, play instruments, improvise, compose, read and notate music

Content Standard 3: Analyzing and Responding

Content Standard 4: Valuing Music/Aesthetic Reflection

Content Standard 5: Connections, Relationships and Applications

DANCE STANDARDS (K-6)

Content Standard 5: Connections, Relationships and Applications

LANGUAGE ARTS STANDARDS (K-6)

Content Standard 1: Phonemic Awareness, Word Recognition and Fluency

Content Standard 2: Acquisition of Vocabulary

Content Standard 3: Reading Process

Content Standard 4: Reading Applications—Reading, Understanding, Explaining & Critiquing

Content Standard 5: Reading Applications—Organize & Interpreting

Content Standard 6: Writing Processes

Content Standard 7: Writing Applications

Content Standard 8: Writing Conventions

Content Standard 9: Research

Content Standard 10: Communication: Oral and Visual

MATHEMATICS STANDARDS (K-6)

Content Standard 1: Numbers, Number Sense and Operations

Content Standard 2: Measurement

Content Standard 3: Geometry and Spatial Sense

Content Standard 4: Patterns, Functions and Algebra

Content Standard 5: Data Analysis and Probability

Content Standard 6: Mathematical Processes

SCIENCE STANDARDS (K-6)

Content Standard 1: Earth and Space Sciences

Content Standard 2: Life Sciences

Content Standard 3: Physical Sciences

Content Standard 4: Science and Technology

Content Standard 5: Scientific Inquiry

Content Standard 6: Scientific Ways of Knowing

SOCIAL STUDIES STANDARDS (K-6)

Content Standard 1: History

Content Standard 2: People in Societies

Content Standard 3: Geography

Content Standard 4: Economics

Content Standard 5: Government

Content Standard 6: Citizenship Rights and Responsibilities

Content Standard 7: Social Studies Skills and Methods

INTERDISCIPLINARY THEMES

WILD CARROT will address your pre-determined overall theme in both their performance and workshops through examples, demonstration, and discussion using their art form as examples (i.e. Communication, Patterns).

THE PERFORMANCE (APPROX. 45 MIN.)

What is American Roots & Folk music?

- What is the history, role and origin of different styles of Roots/Folk music in America?
- Who are some important Folk singers and their songs? (e.g. Woody Guthrie's "This Land is Your Land," the Carter Family, the Delmore Brothers)
- How is a song written and who can write one?
- What is a: guitar, mandolin, dulcimer, concertina, banjo, and penny whistle. Where do they come from and how do they sound and work?

These are some of the questions students will discuss and actively learn during WILD CARROT'S performance.

We'll get your hands a-clappin', your toes a-tappin' and even the most reluctant of singers hummin' along on a trip through the United States via music. We'll be visiting a number of styles of American Roots music and discussing their origins: from jazz and folk songs to show tunes and original material, we span the last century with an interactive style that keeps all ages interested. We'll share and demonstrate a number of instruments, including guitar, mandolin, concertina, lap dulcimer, penny whistle and bowed psaltery. Finally, we'll discuss songwriting: who can write a song, how are ideas generated. We'll give examples of our own songwriting and get students excited about writing their own songs in the workshop.

A. INTRODUCTION AND PRE-PERFORMANCE PREPARATION

If someone is to be designated to introduce the performance, they may use information about the group from the bio information provided. We want the students to be curious and excited about the music. Feel free to introduce the activity in a way that makes the most sense to you.

Sample Intro:

Today we have some special friends here with us. Pam Temple and Spencer Funk are also known as WILD CARROT. They are professional musicians who travel all over the United States and over seas playing many different styles of American Folk Music. They are here today to share some of that music with us: from jazz and folk songs to show tunes and songs they wrote themselves. They have a number of different instruments to show us and tell us about. They'll also talk about how to write a song of your own and we'll all be writing a song with WILD CARROT in our workshops!

Are you ready to sing along?

Please welcome WILD CARROT!

The audience is an important part of any performance. The arts are all forms of communication, and benefit from the focused attention of both the listener and the performer. Performers do a better job when their audiences support them with polite attention. There are times during the performance when the audience is welcomed to sing and participate actively, and times when the audience is welcomed to participate by actively listening. Live performances in schools are important ways of teaching information actively and of giving children the opportunity to witness live art forms to which they may not otherwise be exposed. As students develop audience skills and respect for the efforts of the performer, they will also develop a respect for themselves, and their own effort, that will serve them for the rest of their lives. By encouraging their polite attention before the performance and complimenting them after it, you will help them develop that respect.

B. PRE-PERFORMANCE ACTIVITY

Geography: American Roots music grew and spread and changed and was affected by the times and geography. We mention a number of geographical locations/areas in the performance, and it may be fun and helpful for students to have a ballpark idea about these areas.

- Appalachian Mountains
- Ireland, Scotland, and England
- The Atlantic Ocean
- Midwest, Northeast, and Southeast regions of the United States
- Rural South/ Mississippi Delta (Mississippi, Alabama, etc)
- Africa

History: You can trace American Roots music back to include the original Native Americans! That's a lot of ground to cover and in the time we have, we'll just scratch the surface of some areas. But you may be able to find periods of time or events in history that correspond to some of the songs we will present that also fit into your existing and/or future curriculum.

- Modes of transportation, esp. trains (mid-1800s – 1940s)
- Dust Bowl Era – Woody Guthrie, Dust Bowl Ballads (1930s)
- Settlers/Immigration – English, Irish, Scottish, German, Jigs & Reels
- Slavery Era – Africa, Blues
- The advent of radio and the record business (1920s)

C. POST-PERFORMANCE DISCUSSION IDEAS

- What styles of music did we hear?
- What instruments did we see and hear?
- What parts of the country/world did we discuss? Can you find them on the map?
- Did you have a favorite song or activity from the concert? Why?
- Who can write a song? Where do topics for songs come from?
- How does music communicate to us?
- How does music relate to a community/region of the country?

THE WORKSHOP (APPROX. 45-60 MIN.)

WILD CARROT'S unique songwriting workshops allow teachers to direct the subject matter of the song written in each class, allowing the artists to incorporate virtually any national content standard! In 45-60 minutes WILD CARROT will help each class write a song and will leave the class with a recording of their song.

A. PRE-WORKSHOP PREPARATION

We encourage and require participation of the teacher during the workshop. Some preparation is necessary so that each class is able to finish a song. This preparation work can be done in a way that fits your curriculum. We can write a song about virtually any standard or curriculum benchmark.

1. Decide on a song topic by:

Brainstorm: This can be done in any way. Be creative: a quiz, a game (who can list the most words related to [a topic you are studying] in 30 seconds). The list of topics could then be used as a spelling word list, etc. Encourage students to not "censor" themselves. Sometimes the most bizarre-sounding idea is the best. Of course this list does not have to be curriculum-based. It's a great way to encourage creativity and self-expression too, which is a major objective in this project and important for young folks to be encouraged to learn. Another approach would be to explore emotions (what makes you happy, sad, mad, etc.) or to list current world or personal events (summer vacation, the anniversary of flight, war, etc.). Basically, you'll want a number of topics to choose from. These topics will become the subject matter or title for a song. Combine similar ideas and try to pare the list down to maybe 5-10 choices.

Vote: Now you need to vote on the one topic from your brainstorm list that will be the title or theme of the song we will write in the workshop. Again, make this fun. This could be an activity to tie in with a government or history lesson: set up a "voting booth," a "ballot," and a "ballot box." The brainstorm topic with the most votes is what our song will be about.

NOTE: You may want to focus on a particular topic and not open the idea of a song topic to discussion. That's a fine way to direct the workshop to address specific test topics or your curriculum.

2. Cluster

Clustering or **webbing** is another way to brainstorm with a narrower focus. Again, it's a stream-of-consciousness thing. No idea is silly or unrelated because it's what the students associate with this topic. We'd like to be able to have each student see an element within the song that is a direct result of a contribution they made in this process. Once you've got the results of your "election," brainstorm on that idea. See the diagram below:

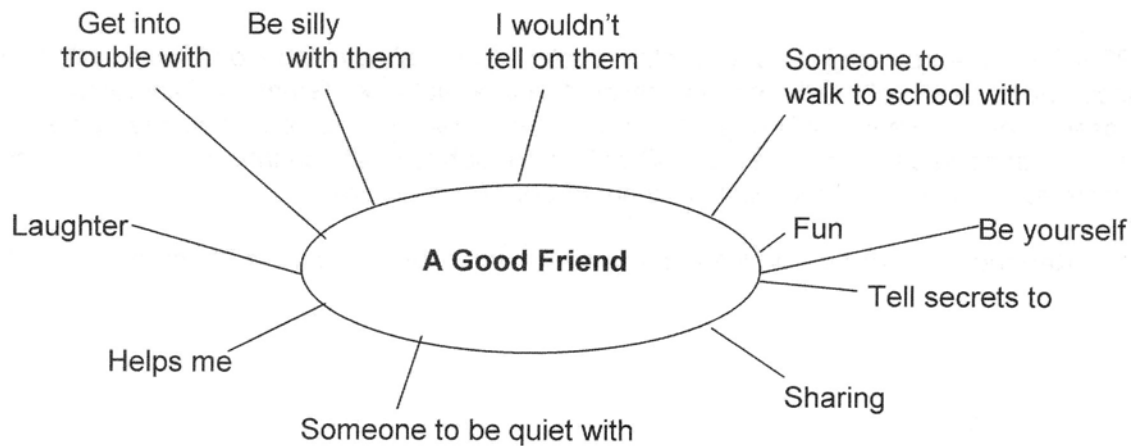


Diagram: Example of Clustering Activity
(recorded example of this song, Track #9 on CD)

This is what we will need when we arrive in your classroom. From here, we, along with your students, will create a **melody**, **verses**, and **chorus**. Please refer to the glossary/vocabulary list for other ideas of how to help prepare the class (e.g. what is a **rhyme**?).

NOTE: this clustering activity is great for many purposes and could be used in other areas of study and your own personal lesson plan development and is a great tool for students to learn as well.

B. POST-WORKSHOP DISCUSSION

- Who can write a song?
- What's Brainstorming? Clustering? What are some other ways we can use this tool?
- Where do ideas for songs come from?
- What was your favorite/least favorite part of the workshop? Why?

ADDITIONAL/FOLLOW-UP ACTIVITIES AND RESOURCES

- A. You will be provided packets of WILD CARROT seeds. Plant these and watch them grow. Cut the flowers and put them in colored water. They'll change colors! These could all be adapted into science projects.
- B. Play disk jockey for a day. Offer the students examples that illustrate any of the styles we discussed. The students could also play the role of the disk jockey and bring in their own examples. Either way, the disk jockey should:
 - 1) Name the artist or group
 - 2) Give the name of the song
 - 3) Explain which branch of American Roots Music is represented by the songOr make it a quiz or game by playing the song and having the students come up with the style represented.
- C. Write another song about an event/topic/person you're studying. Involve the music teacher in coming up with the melody and rhythm activities.
- D. Draw pictures of the performance and/or workshop. Send them to us!

WILD CARROT

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- E. Get the PBS Series *American Roots* out of the public library. It's available on DVD and has an accompanying CD of music of many styles and a great book. It is great for general music or history classes. Again, we will only begin to scratch the surface of this rich music that is our American musical heritage. We hope our part will be enough to spark an interest in this heritage and that more exploration and study will grow out of our presentations.
- F. The John F. Kennedy Center For the Performing Arts – website: www.kennedy-center.org



GLOSSARY/VOCABULARY LIST

ACCOMPANIMENT – other music added to the melody, which makes the music sound more complete

BANJO – four or five-stringed, fretted instrument with a skin head commonly used today in Bluegrass, Folk and Dixieland music, among others; the banjo originated in Africa

CHORUS – the part of a song that is repeated within that song; sometimes the most recognizable part of a song

CONCERTINA – small accordion-like instrument with buttons on both sides and bellows; made in Germany, England and Italy

LAP DULCIMER – an Appalachian folk instrument with 3 or 4 strings and frets; played by strumming while positioned on the lap

FRETS – short metal wires on the neck of many instruments, like guitars, which, when pressed shorten the string to that length, changing the pitch

GUITAR – six or twelve-stringed, fretted instrument that makes sound by vibration of the strings and the wood

HARMONY – two or more notes that when played or sung together are pleasing to the ear

INTERVAL – the distance between two musical notes

MANDOLIN – eight-stringed, fretted instrument; cousin to the violin; originally a classical instrument, now commonly found in Bluegrass, Folk, Celtic, and even Rock music

MELODY – the tune, what you would sing

PENNY WHISTLE – a reedless wind instrument usually made of tin, wood, or plastic; used mostly in Celtic music

RHYME – likeness of sounds at the ends of words or lines of verse

RHYME SCHEME – the pattern of rhymes within a verse and/or chorus

RHYTHM – the arrangement of accented and unaccented long and short beats, which follows a certain pattern

SYLLABLE – the number of beats in a word

VERSE – the part of a song that tells the story

VIOLIN – four-stringed, bowed instrument found in Classical, Bluegrass, Country, and Folk music; also called a “fiddle”